

# FLEISCHER'S ANIMATED NEWS

VOL. 2

JUNE

NO. 7



# The Editor Says

One of the things that this month will be remembered for will be the trans-Atlantic crossing of the "Queen Mary". Up to now it is the finest piece of marine engineering in the world. Four days and a few hours across the sea. In the air, the "Hindenburg" made a greater distance in two days. In the last few years science and engineering have made tremendous strides. In 1920 radio broadcasting was in the experimental stage. Now radio has become almost one of the fine arts and is still making progress with television just around the corner.

One doesn't have to look so far back to remember when the movies were pretty much of a novelty. Flickering black and white shadows, in which the figures appeared to be jumping jacks and everyone in a terrible hurry. The early animated cartoons would be funny even now, but maybe not in the same way. They were full of "flashes" and the animation left much to be desired. It was the mystery of how they were made that attracted the audiences more than the pictures themselves. But those in the business knew that cartoons had a future and year after year they plugged away and experimented. Today it would almost seem that there couldn't be any more improvements, but the industry is not satisfied and are out for bigger and better animated cartoons.

In this connection it may be that there are some in the Studio who do not know that the Fleischer Studios are the oldest organization in the business and that 90% of all the patents used in the manufacture of cartoons are owned by the Fleischer Studios. About fourteen years ago this Studio experimented with color processes when it was considered to be impractical. The Studio also experimented with sound film about twelve years ago with Dr. Lee de Forrest. The newest revolutionary step in making of cartoons is the stereoscopic or third dimensional effect. This invention is owned solely by the Fleischer Studios. There are perhaps something over 300 animators in the cartoon industry and 75% of these were trained by the Fleischer Studios.

What the next ten years will bring, no one can predict but it is certain that many new innovations will be in operation. Those that are in on the ground floor now and want to progress in this field will find ample opportunity. The animated cartoon with sound is now recognized as the most flexible form of artistic expression and distinctly an American development.



# TINYPIES

*By Roberta*



Doc Crandall was born Roland. He is a native son of New Canaan, Conn. His boyhood days were spent on a farm. Like most boys Doc had his wanderlust spells and was on more than one occasion A.W.O.L. much to his parents consternation. He had an early ambition to be a cartoonist and contributed political cartoons to the "Stamford Advocate" when he was only thirteen years old and still living on the farm.

Doc received his schooling in New Canaan, and at the Yale Art School in New Haven, Conn. His first job was in New York City with an engraving company. A few years later he decided to go west. He staked out a homestead in Montana, sold it, then went to Los Angeles, Cal. where he opened a commercial art studio. A year or so later he tried gold mining in Alaska. His next adventure was with the Yale Battalion Field Artillery during the Mexican border trouble. After this he decided to try animating and after a few minutes instruction was put to work animating Foxy Grandpa and the Katzenjammer Kids. During the World War, Doc was overseas with the 11th Engineers. He was in the Battle of Cambrai and was later promoted to Sergeant-Major. He was then transferred to General Headquarters where he was put in charge of secret maps. At the close of the War he made a thirteen reel animated history of war for the War College.

Upon his return to New York, he worked at the Bray Studios. When Max and Dave went into business, Doc was one of their first employees, some sixteen years ago. Ten years after the War, Doc returned to France and did a picture for the Paris Auto Show. He returned to the Studio in 1929 and a couple of years later animated "Snow White" a Betty Boop picture alone, it took him six months to do it.

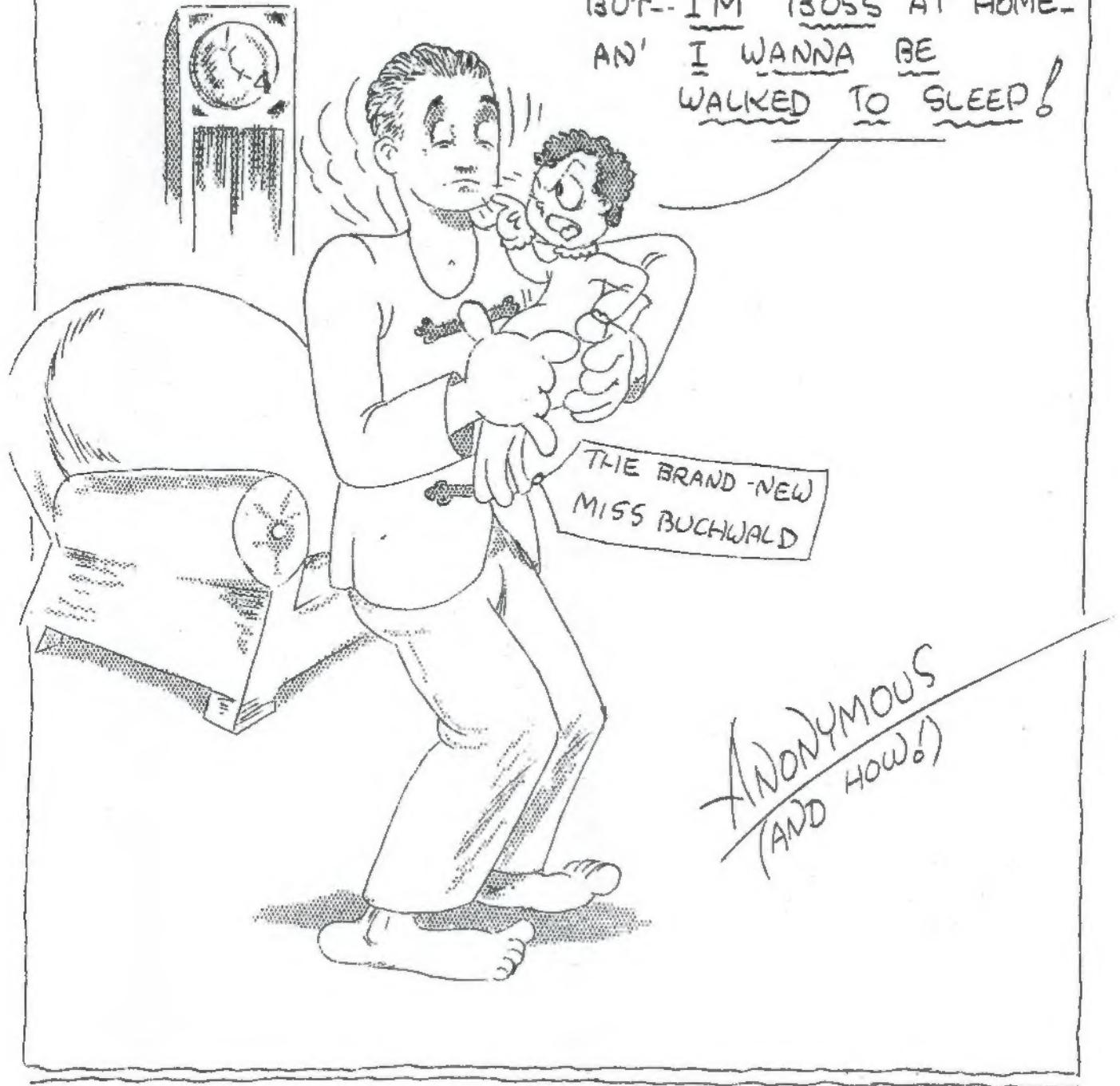
Doc is a genial person, well liked by those who know him. He is five feet eight inches tall and weighs 145 lbs. He has brown hair, not very much of it. He keeps his blue eyes half shut because of the smoke coming from a cigarette that is always in his mouth. His most favored food is lima beans or clams. In the line of strong drinks give him gin. Demands that the coffee he drinks be good.

Doc's hobbies are stone fireplace building, digging lakes and landscaping. He owns a speedboat named "Rose Marie". His pet hobby is to get free advice. In 1923 he married Julia Hoffman, their son, Devonport was born the following year. Doc is very fond of dogs and has a Welsh terrier named Paddy. He (Doc) is a sound sleeper once he falls asleep but he usually resorts to counting sheep. Blue is his favorite color and thirteen his lucky number. Doc is now in charge of a new group, their first picture will be a Screen Song starring Wiffle Piffle. Max was the first person to call him Doc and the name stuck. Somehow we just can't picture calling him anything else.

It won't be long now--

LISTEN, POP -

YOU MAY BE FLEISCHERS'  
'HEAD MAN' DAYTIMES  
BUT-- I'M BOSS AT HOME--  
AN' I WANNA BE  
WALKED TO SLEEP!



# TINYDIES

*By Roberta*



Anton Loeb or Tony to you, was born in Hungary in a small village near Budapest. He was brought to the United States in time to cut his two year molars. As a small child he formed the habit of remembering scenes from plays that his mother took him to see and upon returning home he would attempt to draw them. This was the beginning of a colorful art and theatrical career.

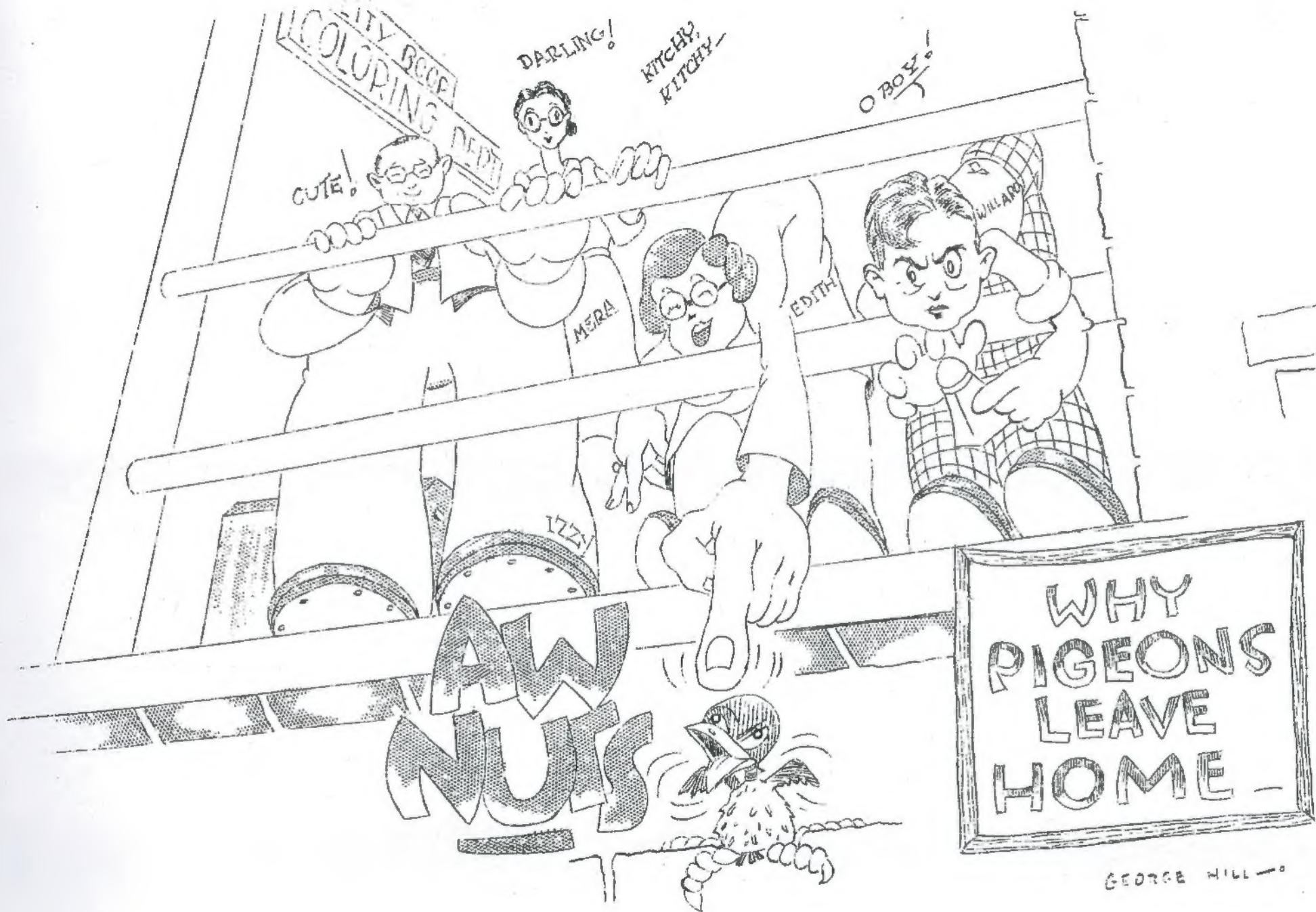
When Tony was fourteen he spent much time at the Metropolitan Museum of Art, copying the old Masters. About this time, one, George F. Baker, late President of the First National Bank and railroad magnate, donated a million dollars to the Museum. Tony to show his appreciation made a sketch of Mr. Baker and sent it to him. Much to Tony's surprise and delight Mr. Baker asked Tony to visit him, also to paint his portrait. Mr. Baker even went further and took Tony to Edward Blashfield the mural painter and President of the National Academy of Design. Mr. Blashfield took the

young artist under his wing and using Tony's own words, "To the encouragement of Baker and Blashfield, I owe whatever success I have achieved in my artistic career."

Tony's favorite dish is goulash, he also is a raw tomatoe fiend. His favorite drink is Tokay wine. Red is his favorite color. (It's the gypsy in him.) Speaking of gypsies, Tony claims if he had his choice of clothes, he'd go about in a gypsy get up. His hobbies are collecting pipes and all sorts of labels. His pet peeve is Frank Craven of the New York American and telephones. Tony is an "over the shoulder" reader, one of those guys that get your goat if you happen to be reading a paper on your way to work. He swings a wicked tennis raquet. He has never seen a baseball game. (Frank Paiker and Aaron Krawitz please note.)

He has brown hair and hazel eyes. A neat moustache decorates his upper lip. He measures five feet seven and one half inches from the floor and weighs 127 lbs. (It's all voice.) He came to the Studio in January, 1934 and can be found in the Background Department. Prior to joining us, Tony sang in two Broadway Musicals, "Sweet Adeline" and "Music in the Air". He was also assistant stage manager for Shubert's in their production of "The Studio Girl" and "Good Boy". It was while doing some scenic work at the Metropolitan Opera House, that Tony's voice was discovered. One of the stars heard him sing and offered to give him lessons. Tony has also done opera, concert and radio work.

His lucky number is 18 and his lucky day is Wednesday. He likes to have a pocket full of change that he can jingle. He is fond of the fairer sex and is still single. Line forms to the right girls!





LONTZMAN!

NICK

\* \* \* \* \*

#### "BATTER UP"

Our annual baseball game between the married men and the single men is scheduled for 10 A. M., Saturday, June 20th. At the present writing plans are being made to obtain a field in Central Park.

Aaron Krawetz will take charge of the single men's team while Frank Paikor will be in charge of the husbands. All those interested in taking part, and can positively be depended upon to appear and to also be on time, please send your name to the person in charge of the team you are eligible for.

Keep your eye on the bulletin board for further details. Larry Lippman promises not to use his hood for a bat. PLAY BALL!



# WEDDING BELLS

The month of June has to have its bride and our Wedding Bells page is happy to announce the Doody-Vanderveer nuptials.

On Sunday, June 21st, Joyce Doody and Bill Vanderveer will be married. It will be an afternoon wedding at the Peddie Memorial Baptist Church at Newark, N. J. It is to be a small wedding with a few friends and the immediate families as onlookers. Joyce's sister and Bill's cousin will act as maid of honor and best man.

Joyce and Bill are planning a three weeks honeymoon touring New England and upon their return will take up housekeeping in either Brooklyn or Manhattan.

This is a romance that blossomed under our very noses and we extend our very best wishes for every happiness to the future Mr. and Mrs. Vanderveer.



# ROETS'

# PAGE

## ME AS A CONTESTANT FOR THE STORY DEPT.

I bought Joe Miller's Joke Book,  
And papers and what not,  
So's I could write a story,  
Unlucky is my lot.

Why every day at breakfast,  
And almost every noon,  
In trains, or cabs, or movies,  
A story is my been.

Offtimes when I'm awalking  
With someone, woe is I\*  
I gets all kinda mixed up,  
And say, "Now, if Popeye" ..

Oh, stories, stories, stories,  
Synopsis, plots and such,  
I think at story writing,  
I'm really not so much.

Edith Vernick

\*Poetic license.

## TO JEFF.

Jeff Prico is not Jeff at all,  
But he answers to this when you call,  
This is an enigma,  
But it is no stigma,  
The Jeff part is really a stall.

Roberta Whitehead.

## LINES WRITTEN EXTOLLING THE BEAUTIES OF PARENTHOOD.

The pigeons on our eighth floor sill,  
Have started in to coo and bill,  
No doubt intending, since Spring's here,  
A brood of pigeonettes to rear.\*

\*Unless some "wise guy" makes a raid,  
Upon the eggs "Ma" Pigeon's laid.  
Bill Rolffs.

H-Z-UTES  
OF THE  
MONTH  
BY Ed GREEN



NORMA FAIN ENTERS  
THE STORY DEPT.



SAM BUCHWALD'S "SUCCESS  
STORY" - A BABY GIRL.  
- CONGRATULATIONS, SAM!

A HIGH-LITE! THE  
SUN BURNED BROWS OF  
SOME OF THE STUDIOITES

# NORMA GAINS PREVIEWS



## "MORE PEP"

Animation by:

Tom Johnson Harold Walker  
Dave Hoffman Otto Feuer

Scenario by:

Bill Turner  
Joe Stultz

The public's demands for more of the "Out-Of-The-Inkwell" type of cartoon has been answered. Once again we see the ingenious hand of Max Fleischer draw his characters with amazing speed, and see them come to life before our eyes.

In this instance, the hand draws Pudgy, the wonder dog, who is supposed to perform miraculous tricks. However, Pudgy lacks his usual pep and refuses to work. The hand draws Betty Boop who offers assistance. She constructs a "PEP" machine which starts working so violently that it gets out of control and bounces about, splashing everything in its path. Scenes in actual photography show parades, snow shoveling, etc. all going at terrific speed when splashed. The liquid hits Pudgy, who goes through his paces vivaciously, then with a final "So long Uncle Max", Betty and Pudgy jump back into their inkwell.

## I WANNA BE A LIFE GUARD

Animation by:

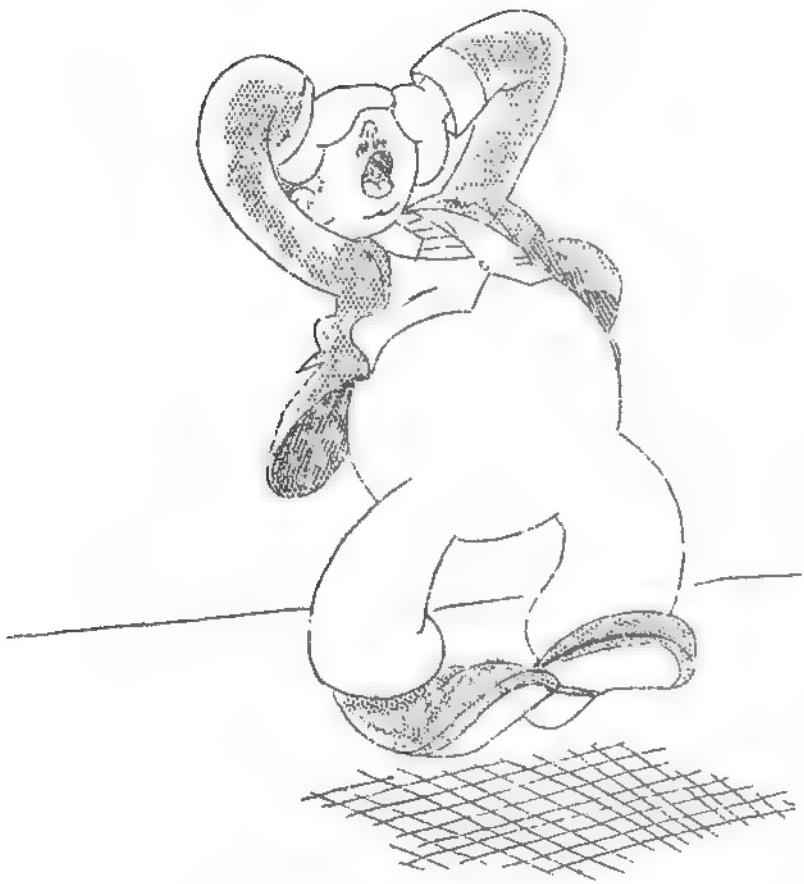
Dave Tendlar Eli Brucker  
Bill Sturm Nick Tafuri  
Joe Oriolo Graham Place

Scenario by:

Ed Watkins  
Jack Ward  
Joe Stultz

The eternal battle for supremacy between Popeye and Pluto is enacted in a new setting. This time their "field of battle" is a swimming pool, with admiring bathing beauties for spectators.

Popeye and Pluto both want a job as life guard at a girl's swimming pool. Wimpy, the manager, tells them to prove their skill. Then follows an exhibition of fancy diving and swimming never before equalled. They try to outdo each other in daring and skill, with Popeye apparently the winner. However, Pluto, always a poor loser, manages to get unfair advantage and attacks Popeye underwater, bringing him to the surface unconscious. Popeye is revived just in time to give Pluto a dose of his own medicine (which isn't spinach). Popeye wins and strikes a graceful pose for the fade out, holding Pluto above his head and forcing the water to spout from Pluto like a fountain, while the girls gaze at Popeye in awe.



TOM MOORE DECIDES TO DO A LITTLE TARGET  
PRACTICING IN THE CONFERENCE ROOM

# The RAMBLING REPORTER

WHAT WAS THE HARDEST SCENE YOU EVER WORKED ON?



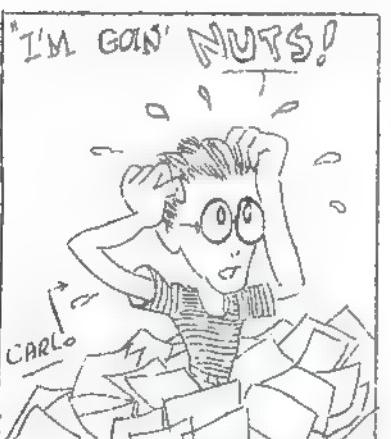
Herman Cohen: "The hardest scene I ever worked on is this one. Two trains come together and crash. If anyone wishes to finish it for me, see me immediately."

Dave Hoffman: "They're all pushovers for me--I'm so fast. I'm now animating with both hands thereby making twice the mistakes in half the time. Sparber, the Zioncheck of animation, is wild."



Lisel Howson: "I've had so many it's hard to recall, but a scene in Betty's Birthday Party" in which animals have a fight took me three days to follow the action."

Jack Willis: "The toughest scene I ever worked was that of father in "Their First Baby."



Carl Wessler: "In the picture, "Memories" I was planning the scene in which the kids were dancing to hurdy-gurdy music. Each cel had to be matched to a pan background that moved on a guide. There were more than a thousand cels in the scene."

Jim McCabe: "Inking the scene in the "Picture Bride" where Popeye falls into the cement. It became 'harder' as it went along!"  
(Ed. note) What, the cement?

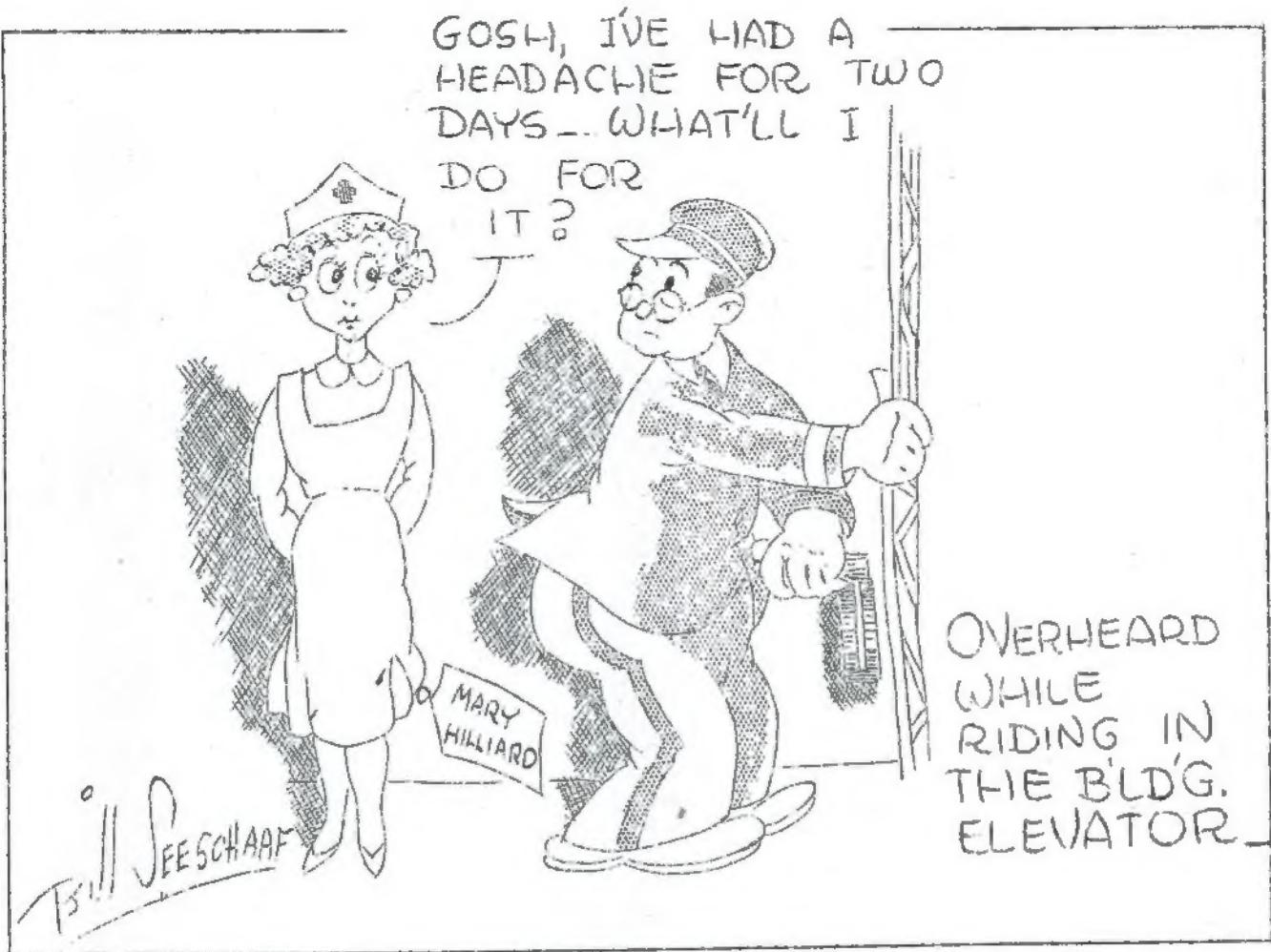


If you have a question to ask submit it to the editor before the first of each month.

LIBRARY NOTES.

We thank Tom Moore very much for the swell books he donated this month to the Library. They are: "The Line Up" by Helen Reilly, "Mr. Smith's Eat" also by Miss Reilly, "The Green Ribbon" by Edgar Wallace, "Gangsters' Glory" by E. Phillips Oppenheim, "Knights of the Cross" by Henry Sienkiewicz, "Luddor of Swords" by Gilbert Parker, "The Horseshoe Nails" by Geo. Weston, "Dwarf's Blood" by Edith Olivier, and "In Search of Mademoiselle" by Geo. Gibbs. To any of you that enjoy a good mystery thriller, we recommend any of the first four mentioned books, or all four. The coloring department still leads in the number of books borrowed. "The Exile" by Pearl Buck is still the most popular. . "The Last Puritan" by Geo. Santayana running a close second. Mystery stories (we have a whole shelf of 'em) take third place.

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# DID YOU KNOW THAT -

— BY GEORGE HILL —

GRAHAM PLACE  
ONCE HAD A  
TOB CANNING  
TOMATOES - ?

GET IN THIS  
CAN, YOU LIL'  
RASCAL!

HELP!

I CAN KEEP  
A GLUMY LOOK  
ON MY PAN ALL DAY  
WITHOUT GETTIN'  
FIRED!



NICK TAFURI ONCE  
WORKED AS A  
CLOWN AT CONEY?

ALL DAY LONG  
RUNNIN' ERRANDS FER  
ANIMATORS - WISH'T  
THEY WERE  
WORKIN' FER ME!



IZZY SPARBER,  
HEAD MAN TO  
OUR ANIMATORS,  
WAS ONCE  
MAX'S OFFICE  
BOY?

# DOWN THE ○ ○ STUDIO LANE

Edith Vernick and Bill Rolffs are putting their heads together.....to do cross-word puzzles. Teddy Vosk sends his thanks to all you boys and girls. He also says "Thankx for that razor blade too and do you really think I need a shave?" I dunno, do you? Doris Nelson is vacationing in California. Congratulations to Jake Ozark on his advancement into the Animation Department. Sydel Solomon and Burton Goller have been taking lunch hour strolls. Who put soap powder in Ed Devorees shoes? Ellen Jansson has added a couple more imitations to her repertoire....they are "The Throe Stooges" and Lionel Barrymore.

Water Under The Bridge.....One year ago....Roberta Whitehead becomes Editor of the Animated News. Jimmy Clabby who did the cover is now on the Coast. Lillian Friedman who was tintyped has since become Mrs. Astor. Marjorie Altura of "Betty Boop's Fashion Page" is now doing fashion designing. The Abner Kneitel-Florence Kraemer romance had reached the stage where they were taking pictures on our roof garden. The Konvenience Klub had 41 members. Henry Farnham, William Heins, Harmon Randolph and Selma Ginsberg were welcomed to the Studio. The Eddie Entrups were waiting for that Bundle of Joy. Hal Seeger was the staff artist. Don Figlozzi authored the Previews. Tom Johnson had just been made head of an animation group. Fleischer's had not yet occupied the fifth floor. Mina Williams was still Mina Williams. Chain letters were being swapped in the Studio. Eli Levitan was speed king of the opaquors.

Helen Kirsh had an annoying cyst removed from her throat a coupla weeks ago. Who was it that saw Marion White and Leon Jacobson sitting on a bench near Riverside Drive not so many moonlight nights ago? Jack Mercer is now a member of the Story Department. Joe Oriolo had a nasty case of poison ivy recently. Nolly Sanborn and her Umpire husband spent Decoration Day at the Army-Navy game at Annapolis, Md. Harry Lampert is now Aaron Kravitz' assistant. Janet Fay had a hard time explaining that recent black eye. Izzy Sparber and Bill Turner are visiting a local gym. Welcome to the Studio Pete D'Angelo.

Add similes: As much privacy as a baby pigeon on the 8th floor sill at 1600 Broadway. Will Girson has deserted us for a few weeks vacation in his native Chicago. Marilynn Werner has also shaken the dust of New York from her feet. Marilynn is spending a few weeks in Henry Ford's city. Have you noticed the resemblance between the newcomer Betty Palash and Elizabeth Hirsch? Beatrice Davidoff, Marion White, Tony Loeb and Ed Devorees are forming a foursome. Ruth Kuss and Herbert Goldberg have let down that terrific build up. Marianna Butts is taking three months leave of absence. Harold Abbey is taking up where Herman Cohen left off.

Doris Feury is having those annoying tonsils removed. With Summer close on our heels several of the boys have decided it'll be cooler without a mustache. They are: Al Windley, Eddie Green and Dave Tendlar. Ted Vosk has added a few more hairs to his. Marion White likes to play Cowboys and Indians... Yip-ec. Pauline Kaufman is practicing housekeeping on her desk. Who of our fifth floorers has an extra heart beat for Wanda Silvey? Izzy Sparber paid our Library a visit recently. One of our cel decorators is gazing wistfully at Lillian Levine. Tom Moore is spending a week or so at Poughkeepsie, N. Y. to keep in touch with target practice.

Congratulations to Mr. and Mrs. Sam Buchwald on the arrival of "Baby Bunting-wald". Arthur Greenbaum stays awake all night thinking up puns. The fact that bowling season is over doesn't mean a thing to Dave and Lou Fleischer, Frank Paiker and Bill Turner.....they spend their lunch hour trying to knock down the pins. Bob Rossner has been doggie shopping. What group of boys, arriving at their destination on a week-end holiday, were surprised to find a set of cols, ink and pen in their grips? Moral: Don't leave your baggage in the Studio before going away. Mary Jones has been pinch hitting for Vera Coleman these last few weeks as Max's secretary and only made 28 mistakes. Vern Coleman and Marilynn Werner are visiting Detroit, but they had nothing to do with the cyclone that struck the town. Mary Hilliard, our nurse, had a busy week - she may put in a requisition for an operating table and X-Ray machine. Max Fleischer and family made a special trip to the Polyclinic Hospital to see Sam Buchwald's new daughter and left without seeing her - nurse said she was in conference.

We welcome Maude Ellis to the Studio. Send a birthday card to Bob Barbour. Belated greetings to Alden Getz whose birthday was yesterday. The Eddie Entrup's celebrate their 7th wedding anniversary on the 17th. The Bill Klor's celebrated their first anniversary on the 7th. May you all have a lot more occasions to celebrate.

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#### ANIMATED NEWS FUND REPORT

Balance in May Issue . . . . . \$316.65

#### RECEIPTS

Fleischer Studios for June	\$15.00
Sale of Paper for May Issue	20.60
Library	2.00
*Repaid on Loans	<u>64.00</u>
	<u>101.60</u>
	\$418.25

#### DISBURSEMENTS

Loans to worthy cases	<u>40.00</u>
Balance .....	<u>\$378.25</u>

\*Balance due on Loans \$260.

To date the Relief Fund has assisted 17 cases in our organization in the sum of \$865.00.